

SPECIAL ITALIAN EXHIBITION NUMBER
BULLETIN OF THE
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OF CHICAGO
DECEMBER NINETEEN THIRTY-NINE



MADONNA OF THE CHAIR, BY RAPHAEL (CENTRAL ITALIAN, 1483-1520). LENT BY THE ROYAL PITTI GALLERY, FLORENCE.

VOLUME XXXIII

NUMBER 7

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I

FOREWORD

THIS exhibition of Italian masterpieces brings to Chicago an array of superb examples which ordinarily could be seen only by a visitor traveling from one end of Italy to the other. When these wonderful paintings and sculpture were first shown at the Golden Gate International Exposition they created a sensation, for here are many of the most famous and best-loved works in the whole history of art.

Never before and never again (a law has recently been passed in Italy which expressly forbids the sending forth of such masterworks) will the United States be privileged to see in one exhibition such transcending expressions of the Italian genius as Raphael's Madonna of the Chair, Botticelli's Birth of Venus, Michelangelo's marble tondo from the Bargello, to mention only three examples in this magnificent group.

For the student here is an opportunity which will not be repeated. Now he can study a number of the very greatest works created by the hand of man, not in cold copies or flat photographs, but in priceless originals. He can trace, picture by picture, sculpture by sculpture, the rise of the Renaissance in its most magnificent manifestations. For the artist such an exhibit opens wide avenues of inspiration. And for the public long familiar with the fire and beauty of Italian art, here is an unequalled aesthetic experience.

DANIEL CATTON RICH



VIRGIN AND CHILD WITH THREE SAINTS, BY PALMA VECCHIO (VENETIAN, 1480-1528). LENT BY THE ROYAL GALLERY OF THE ACADEMY, VENICE.

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THE BIRTH OF VENUS, BY BOTTICELLI (FLORENTINE, 1444-1510). LENT BY THE ROYAL UFFIZI GALLERY, FLORENCE.

MASTERPIECES OF ITALIAN PAINTING

ALTHOUGH major exhibitions in our larger cities have from time to time been strengthened by a few important loans from abroad, especially in the contemporary field, it was not until the opening of the Golden Gate International Exposition in San Francisco last February that comprehensive loans of European old masters were made available to the American public. As a result of the magnanimous gesture on the part of the Italian Government, twenty-one paintings and seven pieces of sculpture covering the period from the fifteenth to the eighteenth century were lent from museums and collections throughout Italy. Not only are all the artists included in the group significant in the development of Italian painting and sculpture, they are represented by most notable examples of their work. To see in this country a Botticelli is an experience seldom enjoyed; that Sandro's Birth of Venus should be permitted to leave the walls of the Uffizi is virtually a miracle. From equally honored places in the Pitti

and in the National Museum in Naples come Raphael's Madonna of the Chair and Titian's Pope Paul III. With these are many others of the schools of Florence, Venice, Bologna, and Milan, equally prized in their respective museums and collections.

At the close of the San Francisco Fair late in October the Italian Government most graciously allowed the Art Institute to exhibit this great collection in order that the people of Chicago and the Middle West might have the opportunity of seeing these magnificent examples of painting and sculpture covering the period from the early Renaissance in Florence to the final flowering of Italian art in Venice in the eighteenth century. As new regulations prevent future lending of works of art outside Italy, such an exhibition can never again be assembled in this country. Opening on November 18, it will remain on view until January 9.

Florence was the cradle of the Renaissance and there, from the early part of the fifteenth century, we find artists struggling against the long-established medieval tra-

dition to master the new style, taking a scientific interest in learning to draw in true perspective and with anatomical correctness, experimenting with the use of light and shade. Among these early Florentines was Fra Angelico, whose Christening of St. John is lent from the San Marco Museum in Florence. His delight in the use of gold leaf and brilliant colors, his aloofness from anything earthly indicate that he is a medievalist at heart though he has absorbed the fifteenth century manner to the extent of placing emphasis on three-dimensional form as well as in the use of simple architectural features of classical derivation.

Masaccio, whose Crucifixion comes from the Royal Gallery in Naples, was the most brilliant figure of the first half of the fifteenth century in Florence in that he alone since Giotto, a century earlier, mastered the use of form. Going a step further he modeled figures in true light and shade, advanced considerably the knowledge of perspective, and made extensive use of nude figures remarkably correct anatomically.

By the second half of the fifteenth century practically all archaism has disap-

peared under the facile and sensitive hands of men like Fra Filippo Lippi and his young pupil, the tanner's son, nicknamed Botticelli. More accomplished a draughtsman than his master and less commonplace in his conceptions, Botticelli painted with sad charm and spirited grace the saintly and allegorical figures of other worlds. As a companion piece to the Allegory of Spring, executed in 1478 for the Medici Villa at Castello, he added a few years later the Birth of Venus, now one of the greatest treasures of the Uffizi Gallery in Florence, and the most important example of fifteenth century Italian painting ever to be shown in this country. According to the classic myth Venus sprang full-grown from the sea, and was blown by zephyrs on a shell to the island of Cyprus where the goddess of Spring clothed her before presenting her to the assembled gods. Though he follows the story literally, Botticelli's conception is not in the monumental classical tradition: on the contrary, his Venus, frail and sad-eyed, looks wistfully out into her new world. With resignation she accepts quietly the attention of those who hover gracefully around her.

Leonardo da Vinci in the north and Raphael in central Italy mark the culmination of the early Renaissance style. Raphael, the precocious Umbrian, entered Perugino's workshop in 1500 where he quickly absorbed the fundamentals of painting and surpassed his master. Highly gifted as a composer, his fame rests as much on his imposing Vatican frescoes as on his easel paintings, the theme of which most frequently centered around the Madonna. Of all the variations on this motif, none has been more generally acclaimed than the Madonna of the Chair. With accomplished skill he arranges the group within a circle, a most difficult problem carried out with consummate success. Being a work of the artist's fully developed period, the Virgin is represented as more mature and more grave than in the earlier compositions before 1508.

Almost half of the paintings in the exhibition are of the Venetian School and



PORTRAIT OF POPE PAUL III, BY TITIAN (VENETIAN, C. 1477-1576). LENT BY THE NATIONAL MUSEUM, NAPLES.

show its development over a three hundred year period. Coming into prominence later than Florence, Venice soon attained a place of distinction which she maintained well through the eighteenth century. Two brothers, Giovanni and Gentile Bellini, bring Venetian painting to prominence in the last quarter of the fifteenth century. Giovanni's early style was strongly influenced by his gifted brother-in-law, Andrea Mantegna, the sculptural quality of whose painting may be noted in the St. George from the Academy in Venice. In his middle age Giovanni reacts against this rigid style to develop a more majestic manner and more sympathetic treatment which won for his idealized types of Virgin and Child a renown nearly equal to that which Raphael attained some quarter of a century later.

Fellow students in Giovanni's workshop were the short-lived Giorgione and Titian, who all but rounded out a century and brought Venetian painting to its highest peak. From his fully developed period in the mid-sixteenth century is the masterly portrait of Pope Paul III—a penetrating characterization with beautifully integrated color and subtle play of light which suggests rather than defines the forms.

Palma Vecchio and Lorenzo Lotto, both contemporaries of Titian, occupy important places in the sixteenth century Venetian scene. Palma followed in the lyrical tradition of Giorgione and of Titian's early period as his charming Virgin and Child with Saints so well indicates. Lotto, on the other hand, with a harder manner of painting, is most successful in his portraits, the character of which is the more keenly brought out by more severe modeling and harder delineation.

Another name to rival that of Titian is Tintoretto whose large canvas from the Municipal Museum, at Vicenza, characterizes the grand manner of the Venetian High Renaissance. Rich, warm color, sumptuous accessories, and monumental conception are its essential features. St. Augustine Healing the Plague Stricken offers the opportunity for full play of Tintoretto's most dra-



PORTRAIT OF GIULIO CONTARINI, BY ALESSANDRO LONGHI (VENETIAN, 1733-1813). LENT BY THE GALLERY OF THE CONCORDI ACADEMY, ROVIGO.

matic manner made the more effective by groups isolated in receding planes.

His death occurs just as the Bolognese School introduces the Baroque as a reaction against the lifeless followers of Raphael and Michelangelo. Caravaggio, as one of the greatest exponents of the late sixteenth century style, is here represented by the Boy Bitten by a Lizard, conceived with cold, theatrical lighting and dramatic gestures. In contrast to his great religious canvases, we see him dealing with a genre subject expressing graphically the pain and horror on a boy's face at the moment when a lizard bites his finger.

Tiepolo's Council of the Knights of Malta carries on in the eighteenth century the Venetian delight in portraying pageants, processions, and colorful assemblages, in this instance executed with sparkle and brilliance. Though such a dignified group offers less opportunity for the expression of action, it is rendered with all the drama befitting such a scene. While Tiepolo dominates this last phase of Italian painting, Longhi in his facile and elegant portraits continues the finest traditions of the Venetian colorists.

FREDERICK A. SWEET

MASTERPIECES OF ITALIAN SCULPTURE

SEVEN pieces of sculpture may seem a small number, and yet, when we examine the reliefs, statues, and busts sent by the Italian government to this country, we discover that they were chosen so generously among the most important and famous ones and selected with such a true sense of historical discrimination that they actually give an amazingly complete picture of the development of Italian sculpture in its most glorious times, from Donatello to Bernini. While any ordinary exhibition of this kind must necessarily be limited to the crumbs which fall from the rich man's table, here we are invited to sit right at the table of the rich man and partake of his sumptuous fare.

Marble, bronze, terra cotta, these are the three favorite materials of the Italian sculptors. What different effects can be produced with them, according to the individual taste of the artist! What a contrast



DAVID, BY VERROCCHIO (FLORENTINE, 1435-1488). LENT BY THE NATIONAL MUSEUM (BARGELLO), FLORENCE.

between Laurana's and Bernini's busts! Here smoothness, an almost timid delicacy, a serene quiet, a summarizing stylization, there a boldness and freedom of carving which dares everything, makes us forget that marble is hard stone, which gives a breathing life to lips and cheeks, which suggests the crispness of linen as perfectly as the softness of hair. Bernini's marble is all alive while in Laurana's bust life seems encased in a hard shell of stone. And Michelangelo's half-finished Madonna is perfect in every detail; even where we still see the signs of the carving tools, the form is well-defined. Maybe we would not even care to see the whole relief as carefully finished as the head of the Virgin. Michelangelo knew at what moment to stop. As it is, we can follow the master step by step, how he began his work with coarse tools, how he employed finer and finer ones, probably with the intention of eventually finishing the whole in a high polish. And we must admire the beauty and clarity even of the roughest first chisel strokes. Donatello's bronze bust betrays a curious interest in surface effects. With fine punches the sculptor has characterized the texture of the drapery and the hair, contrasting both with the fine polish of the skin. Verrocchio chases his David much more evenly. A pleasant smoothness and roundness of surface is to be found all over the figure. In Pollaiuolo's group we find a certain most effective angularity and abrupt harshness in modeling which differs utterly from the fine transitions with which Verrocchio gave to his David an almost Leonardesque character. Worth mentioning is the fact that none of the great masters of the Renaissance ever allowed a bronze to leave their workshop before the whole surface was carefully cleaned and chased and often decorated by gilding. The intention of the della Robbia in glazing terra cotta was certainly to make this inexpensive and convenient material look like marble.

It is scarcely possible for us to realize that it was a real revolution when Dona-

tello and his contemporaries appeared on the scene with works like the bronze bust of the young man. Life-size portraits in the round were then something comparatively new; and unheard of was the attempt to do full justice to the individuality of the sitter and yet to ennoble it by overlooking the trivialities with which nature likes to disguise her basic forms. Since the days of classical antiquity this was the first attempt to penetrate again into the hidden, innermost laws of nature. This great seriousness of the bust betrays the almost fanatical zeal with which Donatello pursued his aim, helped in his work by the farsightedness of enlightened patrons like Cosimo, first of the great Medici. By the time Verrocchio, Pollaiuolo, and Laurana were mature men, these problems had become common property and the artists were striving in manifold ways toward more and more refined solutions. Antonio Pollaiuolo penetrates into the mechanics of the human body; he is looking for anatomical, that is, scientific truth. Andrea del Verrocchio creates in his David almost the first figure in the history of modern sculpture, which moves unhampered and graceful through the three dimensions of space. As a matter of fact, one has to walk around the statue to appreciate fully the fluency of its complex movement, and one has to look at the smallest details, like the lips, the single tufts of hair, a finger or a toe, to understand what richness of plastic imagination is contained in such a sculpture. Compared to these great Florentines, Francesco Laurana, the man without a real home and without the backing of a long tradition, seems weak. And yet the sweetness and refinement of his marble bust reflect the worldly perfection of manner and the courtly elegance, the achievement of which was the ambition of everybody in this time.

Michelangelo continued Pollaiuolo's and Verrocchio's work. But he concentrated again on great and simple issues. In his Madonna relief he has regained the seriousness and monumentality of Donatello. He has renounced the beautiful rich detail of his immediate predecessors, but he retains

and even develops their command of movement. The best witness is the Christchild which leans dreamily against the mother, and whose limbs at first sight seem to move so simply; but in reality they are arranged in the most sophisticated way to create plastic contrasts together with an easy flow of movement. From here to Bernini is a long way. A sculpture of the seventeenth century is no longer as self-contained as the quiet creatures of the Renaissance. The Baroque asks for overflowing life and violent expression. The marbles seem to try to speak to the spectator and only the lack of breath seems to hinder them. Certainly the bust of Costanza Buonarelli is one of the most speaking and sincere portraits ever carved in stone. The passionate expression of the full mouth and the beautiful eyes may have existed in reality; were, perhaps, what attracted Bernini to this daughter of some of the poorer suburbs of Florence, this *bella popolana*.

ULRICH A. MIDDELDORF



HERCULES AND ANTEAUS, BY POLLAIUOLO (FLORENTINE, 1429-1498). LENT BY THE NATIONAL MUSEUM (BARGELLO), FLORENCE.



MADONNA AND CHILD WITH THE YOUNG ST. JOHN, BY MICHELANGELO (FLORENTINE, 1475-1564).
LENT BY THE NATIONAL MUSEUM (BARGELLO), FLORENCE.

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PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

DECEMBER, 1939

VOL. XXXIII NO. 7

LECTURES FOR MEMBERS AND CHILDREN OF MEMBERS

December 1—January 7

Lectures are given in Fullerton Hall unless otherwise noted.

The Scammon Fund Lectures are listed both below and separately on page 121.

DATE	HOUR	
December		
Fri. 1	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr</i> .
	12:15 Noon	HALF A CENTURY OF AMERICAN ART. <i>Dudley Crafts Watson</i> . Temporary Galleries.
	2:30 P.M.	FIFTY YEARS OF AMERICAN PAINTING. <i>Dudley Crafts Watson</i> .
	7:15 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	FLORENCE AND THE HILL TOWNS (Travel Lecture). <i>Dudley Crafts Watson</i> .
Sat. 2	1:15 P.M.	SIMPLE RULES FOR LETTERING (Demonstration). (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>Dudley Crafts Watson</i> , assisted by <i>George Buehr</i> .
Sun. 3	3:45 P.M.	FLORENCE AND THE HILL TOWNS (Travel Lecture). <i>Dudley Crafts Watson</i> .
Mon. 4	2:00 P.M.	HOUSE PLANS FOR THE HOLIDAYS (A Clinic of Good Taste). <i>Dudley Crafts Watson</i> .
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr</i> .
	8:15 P.M.	REPETITION OF 2:00 LECTURE.
Tu. 5	12:15 Noon	FIFTY YEARS OF FRENCH ART. <i>George Buehr</i> . Gallery 42.
	2:30 P.M.	PRECURSORS OF THE NEW ARCHITECTURE (The Scammon Fund Lectures). <i>John Barney Rodgers</i> , Assistant Professor of Architecture, Armour Institute of Technology.
Fri. 8	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr</i> .
	12:15 Noon	HALF A CENTURY OF AMERICAN ART. <i>George Buehr</i> . Temporary Galleries.
	2:30 P.M.	DAUMIER AND TOULOUSE-LAUTREC. <i>Miss Anna Louise Wangerman</i> .
	7:15 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	TITIAN AND TIEPOLO AND THEIR VENICE (Travel Lecture). <i>Dudley Crafts Watson</i> .
Sat. 9	1:15 P.M.	MAKING THE CHRISTMAS CARD (Demonstration). (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>Dudley Crafts Watson</i> , assisted by <i>George Buehr</i> .
Sun. 10	3:45 P.M.	TITIAN AND TIEPOLO AND THEIR VENICE (Travel Lecture). <i>Dudley Crafts Watson</i> .
Mon. 11	2:00 P.M.	A CHRISTMAS SETTING AND LECTURE, by <i>Dudley Crafts Watson</i> and <i>George Buehr</i> (A Clinic of Good Taste).
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr</i> .
	8:15 P.M.	REPETITION OF 2:00 LECTURE.
Tu. 12	12:15 Noon	FIFTY YEARS OF INTERNATIONAL ART. <i>George Buehr</i> . Gallery 40.
	2:30 P.M.	CARL MILLES, SCULPTOR (The Scammon Fund Lectures). <i>Meyric R. Rogers</i> , Curator of Decorative Arts and Curator of Industrial Arts, The Art Institute of Chicago.

¹ There are two additional classes under the Raymond Fund for scholarship students selected from Public Grade and High Schools, respectively, Saturdays, 10:30 A.M., through December 16, and Mondays, 4:00 P.M., through December 18.

DATE	HOOR	
Fri. 15	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i>
	12:15 Noon	OUR ITALIAN MASTERS. <i>Dudley Crafts Watson.</i> Gallery 45.
	2:30 P.M.	RAPHAEL AND HIS CONTEMPORARIES. <i>Dudley Crafts Watson.</i>
	7:15 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	MICHELANGELO AND HIS ITALY (Travel Lecture). <i>Dudley Crafts Watson.</i>
Sat. 16	1:15 P.M.	CHRISTMAS WITH THE MASTERS (Stereopticon). (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>Dudley Crafts Watson.</i> (Final Lecture in Fall Course.)
Sun. 17	3:45 P.M.	MICHELANGELO AND HIS ITALY (Travel Lecture). <i>Dudley Crafts Watson.</i>
Mon. 18		NO PROGRAM, CHRISTMAS VACATION UNTIL TUESDAY, JANUARY 2.
January		
Tu. 2	2:30 P.M.	REMBRANDT AS TEACHER (The Scammon Fund Lecture). <i>Dr. W. R. Valentiner,</i> Director, The Detroit Institute of Arts.
Fri. 5	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>Dudley Crafts Watson.</i>
	12:15 Noon	OUR ITALIAN SCULPTURE. <i>Dudley Crafts Watson.</i> Gallery 115.
	2:30 P.M.	AMERICAN MASTERS OF PAINTING. <i>Dudley Crafts Watson.</i>
	7:15 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	RAPHAEL AND HIS ITALY (Travel Lecture). <i>Dudley Crafts Watson.</i>
Sat. 6	10:00 to 12:00 Noon	FIRST IN A SPECIAL SERIES OF SIX SKETCH CLASSES under the James Nelson Raymond Lecture Fund for Children of Members and Selected Public School Students. <i>Dudley Crafts Watson.</i>
Sun. 7	3:45 P.M.	RAPHAEL AND HIS ITALY (Travel Lecture). <i>Dudley Crafts Watson.</i>

SUNDAY TRAVEL LECTURES

Fullerton Hall

Public admission to these lectures is 25 cents; free to Members.

DATE	HOOR	
December		
3	3:45 P.M.	FLORENCE AND THE HILL TOWNS. <i>Dudley Crafts Watson.</i>
10	3:45 P.M.	TITIAN AND TIEPOLO AND THEIR VENICE. <i>Dudley Crafts Watson.</i>
17	3:45 P.M.	MICHELANGELO AND HIS ITALY. <i>Dudley Crafts Watson.</i>
January		
7	3:45 P.M.	RAPHAEL AND HIS ITALY. <i>Dudley Crafts Watson.</i>

MEMBERSHIP TEAS

TEAS will be given by the Members to distinguished artists three times a year. The winter tea is scheduled for Friday afternoon, January 26, at 3:45 o'clock in the Club Room. Members of the staff, with the assistance of the members of the Chicago Junior League, will receive informally and introduce artists and others of interest in the art world.

RESTAURANTS

The Fountain, which serves beverages and light lunches, is open from 9:00 to 4:45 o'clock every day except Sunday. The Cafeteria is open every day except Sunday from 11:00 to 4:45 o'clock. Arrangements for parties and luncheons may be made with Miss Aultman, Manager of the Restaurant. Members have 10% discount on ticket books.

LECTURES FREE TO THE PUBLIC

December 2—January 6

FOR ADULTS

DATE	HOUR		Place of Meeting
December			
Sun. 3	2:30 P.M.	THE GOTHIC ROOM. <i>Miss Anna Louise Wangerman.</i>	Gallery H15
Th. 7	6:30 P.M.	THE BRILLIANT BEAUTY OF NEW MEXICO (Florence Dibell Bartlett Lecture). <i>Miss Florence Bartlett</i> will illustrate with her Kodachrome slides the colorful aspects of the country she knows so well.	Fullerton Hall
Sun. 10	2:30 P.M.	FRENCH AND GERMAN PRIMITIVES. <i>Laurance Longley.</i>	Gallery 46
Th. 14	6:30 P.M.	THE CHRISTMAS STORY IN ART: UNHACKNEYED EXAMPLES FROM A VARIETY OF SOURCES. (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall
Sun. 17	2:30 P.M.	PAINTINGS OF THE RENAISSANCE IN ITALY. <i>Miss Anna Louise Wangerman.</i>	Gallery 45
Sun. 24	2:30 P.M.	DUTCH AND FLEMISH OLD MASTERS. <i>Briggs Dyer.</i>	Gallery 48
Sun. 31	2:30 P.M.	ENGLISH DECORATIVE ARTS. <i>Ramsey Wieland.</i>	Gallery M4
January			
Th. 4	6:30 P.M.	SATIRE AND HUMOR IN ART. <i>Miss Helen Parker.</i>	Fullerton Hall

FOR CHILDREN

From the Ages of Nine to Fifteen

DATE	HOUR	
December		
Sat. 2	9:15 to 9:50 A.M.	KINGS AND QUEENS OF FRANCE (Costumes and Customs through the Ages). <i>Miss Helen Mackenzie.</i> Gallery 2.
	2:30 to 3:30 P.M.	PAINTS, CHALKS, AND CLAY. (Gallery Hour). <i>Ramsey Wieland.</i> Gallery H13.
Sat. 9	9:15 to 9:50 A.M.	EARLY SETTLERS IN AMERICA (Costumes and Customs through the Ages). <i>Miss Helen Mackenzie.</i> Gallery 2.
	2:30 to 3:30 P.M.	GALLERY GAMES (Gallery Hour). <i>Ramsey Wieland.</i> Gallery H13.
Sat. 16	2:30 to 3:30 P.M.	AMERICA PAINTS (Gallery Hour). <i>Ramsey Wieland.</i> Gallery G52.
Sat. 23	2:30 to 3:30 P.M.	THE SPIRIT OF CHRISTMAS (Gallery Hour). <i>Ramsey Wieland.</i> Gallery H15.
Sat. 30	2:30 to 3:30 P.M.	A VISIT TO ITALY (Gallery Hour). <i>Ramsey Wieland.</i> Gallery 2.
January		
Sat. 6	2:30 to 3:30 P.M.	GALLERY GAMES (Gallery Hour). <i>Ramsey Wieland.</i> Gallery H15.

Mr. Wieland's talks are designed primarily for appreciation through direct contact with works of art in the galleries, and for participation in the form of discussion, games, and creative activity.

LECTURE SERIES WHICH MAY BE ENTERED BY THE PUBLIC

Department of Education. Miss Helen Parker, Head
December 1—January 5

The following program consists of lectures for which a small fee is charged:

CURRENT EXHIBITION—On Monday, December 4, at 11:00 A.M. Miss Parker will speak in the galleries on *Half a Century of American Art* and on December 11 on *Masterpieces of Italian Art Lent by the Royal Italian Government* (with slides). Single lectures 50 cents.

MOTION PICTURES ON THE ARTS—Tuesdays 6:30 P.M. to 8:00 P.M. Three lectures on various aspects of the arts, illustrated with motion-picture films never before shown in the Institute, supplemented with slides. Detailed list of subjects upon request. Miss Helen Parker. Single lectures 60 cents.

HALF-HOURS IN THE GALLERIES—Wednesdays from 12:15 to 12:45. Brief talks in the galleries for busy people on masterpieces of painting in the Institute collections. Miss Helen Parker. Single lectures 15 cents. Course of any ten, \$1.00.

INTERIOR DECORATION—Wednesdays at 11:00 A.M. Three lecture-demonstrations on home furnishing will cover period furniture and its use. Miss Mary Hipple. Single lectures 50 cents.

MOTION PICTURES ON THE ARTS—Fridays at 11:00 A.M. The same as the Tuesday evening course. Single lectures 50 cents.

MASTERPIECES OF ITALIAN ART LENT BY THE ROYAL ITALIAN GOVERNMENT—There will be a gallery tour of the exhibit every day except Sunday. Admission 25 cents. Lectures on the exhibit for clubs, schools, etc., by appointment. For detailed information, see special announcement or communicate with Miss Parker.

Gallery tours for clubs and organizations, and for private and suburban schools may be arranged by appointment with the Department of Education. Visitors may secure private guide service. A nominal charge is made for these services.

DATE	HOOR		Place of Meeting
December			
Fri. 1	11:00 A.M.	POMPEII. <i>Miss Helen Parker.</i>	Gallery 2
Mon. 4	11:00 A.M.	HALF A CENTURY OF AMERICAN ART. <i>Miss Helen Parker.</i>	Gallery 2 Gallery G3
	6:30 P.M.	INTERIOR DECORATION. <i>Miss Mary Hipple.</i>	Gallery 2
Tu. 5	6:30 P.M.	DIGGING IN THE PAST (Excavations in Egypt). <i>Miss Helen Parker.</i>	Gallery 2
Wed. 6	11:00 A.M.	PERIOD FURNITURE I. <i>Miss Mary Hipple.</i>	Gallery 2
	12:15 Noon	DEGAS. <i>Miss Helen Parker.</i>	Gallery 32
Fri. 8	11:00 A.M.	DIGGING IN THE PAST (Excavations in Egypt). <i>Miss Helen Parker.</i>	Gallery 2
Mon. 11	11:00 A.M.	MASTERPIECES OF ITALIAN ART LENT BY THE ROYAL ITALIAN GOVERNMENT. <i>Miss Helen Parker.</i>	Gallery 2
Tu. 12	6:30 P.M.	BLACK AND WHITE AND GRAY (Moholy-Nagy Film). <i>Miss Helen Parker.</i>	Gallery 2
Wed. 13	11:00 A.M.	PERIOD FURNITURE II. <i>Miss Mary Hipple.</i>	Gallery 2
	12:15 Noon	MONET. <i>Miss Helen Parker.</i>	Gallery 32
Fri. 15	11:00 A.M.	BLACK AND WHITE AND GRAY (Moholy-Nagy Film). <i>Miss Helen Parker.</i>	Gallery 2
Mon. 18	11:00 A.M.	MASTERPIECES OF ITALIAN ART LENT BY THE ROYAL ITALIAN GOVERNMENT. <i>Miss Helen Parker.</i>	Gallery 2
Tu. 19	6:30 P.M.	FOLKWAYS OF POLAND. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 20	11:00 A.M.	FURNITURE COMBINATIONS AND ARRANGEMENTS. <i>Miss Mary Hipple.</i>	Gallery 2
Th. 21	6:30 P.M.	MASTERPIECES OF ITALIAN ART LENT BY THE ROYAL ITALIAN GOVERNMENT. <i>Miss Helen Parker.</i>	Fullerton Hall
Fri. 22	11:00 A.M.	FOLKWAYS OF POLAND. <i>Miss Helen Parker.</i>	Gallery 2
January			
Tu. 2	6:30 P.M.	HALF A CENTURY OF AMERICAN ART. <i>Miss Helen Parker.</i>	Gallery G3
Wed. 3	12:15 Noon	MANET. <i>Miss Helen Parker.</i>	Gallery 30B
Fri. 5	11:00 A.M.	HALF A CENTURY OF AMERICAN ART. <i>Miss Helen Parker.</i>	Gallery G3

THE SCAMMON FUND LECTURES

Fullerton Hall, Tuesdays, at 2:30 P.M. For Members and Students.

DECEMBER

5—Precursors of the New Architecture. John Barney Rodgers, Assistant Professor of Architecture, Armour Institute of Technology.

The possibilities for architectural expression foreseen in contemporary engineering and industrial buildings.

12—Carl Milles, Sculptor. Meyric R. Rogers, Curator of Decorative Arts and Curator of Industrial Arts, The Art Institute of Chicago.

A discussion of the artist, who is revealed by his work of the last two decades as one of the most significant masters of form in modern times, and whose first work in America found its home in Chicago.

19—Christmas Holiday.

26—Christmas Holiday.

COURSE OF SIX LECTURES ON MASTERS IN ART, JANUARY 2, 9, 16, 23, 30, AND FEBRUARY 6

JANUARY

2—Rembrandt as Teacher. Dr. W. R. Valentiner, Director, The Detroit Institute of Arts.

Dr. Valentiner, a leading authority on Rembrandt, will discuss the message and art of this great Dutch Master.

A CHRISTMAS SUGGESTION TO MEMBERS

WHY not solve some of your Christmas gift problems in a way that will be a source of satisfaction to you and pleasure to the recipient for a full year? A Membership in the Art Institute of Chicago for that hard-to-please friend, or for that ambitious young person who would appreciate the two evenings (Mondays and Fridays) given for Members who are unable to attend our programs during the daytime.

An Annual Membership is \$10 a year; a Life Membership is \$100. The advantages are numerous and may be enjoyed by the entire family in the Member's home, as well as by out-of-town guests. They include free admission to the galleries at all times (except during the special exhibition, *Masterpieces of Italian Art*, November 17-January 9, when 25c admission will be charged for all guests, although Members and the family in their home will be admitted free) and to the Membership lectures and drawing classes by Dudley Crafts Watson and his assistants; to the gallery tours for Members and the Saturday classes for Members' children; invitations to special receptions for Members, a subscription to the *Bulletin* of the Art Institute and a copy of its illustrated *Annual Report*; reciprocity with other museums, which entitles the Member to free admission to these institutions.

Members may purchase seats at 30c each for the plays for adults given under the Members' Series at the Goodman Theatre, as well as seats for special dance recitals and musicals for Members (also at the Goodman) at the same price. A reduction of 25c from the price of the \$.75 or \$1.00 seats is also given for the children's plays on Saturdays.

Special Christmas gift cards will be sent to the recipients of gift Memberships at this time.

EXHIBITIONS

- June 1-December 31—Selections from the Leonora Hall Gurley Memorial Collection of Drawings. *Gallery 16.*
Drawings of Flemish, Dutch, English, German, French, and Italian origin.
- October 3-January 29—Portraiture in Prints from The Clarence Buckingham Collection. *Galleries 17 and 18A.*
Selections from the time of Dürer to that of Whistler with special emphasis on the work of Van Dyck and Rembrandt.
- October 5-January 8—Toulouse-Lautrec and the Moulin Rouge. *The Children's Museum.*
An exhibition explaining the importance of the masterpiece in The Helen Birch Bartlett Memorial Collection, At the Moulin Rouge, by Toulouse-Lautrec.
- November 1-January 15—Japanese Prints, New Accessions to The Clarence Buckingham Collection. *Gallery H5.*
An important series by Moronobu and many actor subjects by Shunshō are included.
- November 10-January 15—The Seventh International Exhibition of Lithography and Wood Engraving. *Galleries 12, 13 and 14.*
Works produced within the last two years chosen by a jury of artists from entries submitted from all parts of the world.
- November 15-January 1—Early American Glass Baskets. Lent by Mrs. John N. Bergstrom. *Gallery G11.*
Ornamental glass of the late nineteenth century made in Sandwich and Cambridge, Massachusetts, and in West Virginia.
- November 16-January 7—Half a Century of American Art. *Galleries G52-G61.*
This exhibition is made up of important pieces of painting and sculpture first shown in the forty-nine preceding annuals.
- November 17-January 9—Masterpieces of Italian Art Lent by the Royal Italian Government. *Galleries 51, 52, 53, 25, and 26.*
The outstanding group of Italian paintings and sculpture which were on view at the Golden Gate International Exposition in San Francisco.
- December 1-January 2—The Masterpiece of the Month: The Nativity, Attributed to Albrecht Altdorfer (German, 1480-1538). Purchased from the Wilson L. Mead Fund. *Gallery 5A.*
A vigorous sixteenth century German interpretation of this popular subject in religious art, ascribed to Altdorfer by Dr. Max J. Friedländer, and dated about 1512.

HOURS OF OPENING

THE ART INSTITUTE is open from 9:00 A.M. to 5:00 P.M., Monday through Saturday, and from 12:00 Noon to 5:00 P.M., Sunday, and legal holidays. Free days: Wednesday, Saturday, Sunday, and legal holidays. A fee of 25 cents is charged for admission on all other days. Members, students bearing special cards, and children under fourteen years of age are admitted free at all times.

The Ryerson and Burnham Libraries are open the same hours during the week as the Institute, but are closed on Sundays. The Libraries are open from 6 to 9:30 P.M. on Monday, Wednesday, and Friday evenings during the school year.

For information, call Central 7080.

IMPORTANT ANNOUNCEMENT

A large number of Members were unable to obtain tickets for the November play. The Goodman Theatre desires to call to the attention of the Members that tickets are easily obtainable for the first Monday, Tuesday, and Wednesday of the run of each play. You are therefore urged to procure tickets for these days whenever you can. An additional performance of *The Family Portrait* will be given on Sunday, December 17, at 8:30 P. M.

MEMBERS' SERIES

THE third play of the Members' Series will be *The Family Portrait* by Lenore Coffee and William Joyce Cowen. It will open on December 4 and play through December 16 with a matinée on Thursday, December 7. *The Family Portrait* was produced in New York last year and was one of the few great successes of the season. The Goodman Theatre has been unusually fortunate in being able to acquire so soon the rights for its production. The play is about the family of Christ. We are tempted to forget that there was such a family. When we think of it, we remember Mary, reverently indeed, but with too little sense of the human reality of being a mother. And there were also brothers. There is at least a negative reference to them when Jesus says, "Who is my mother? and who are my brethren?" The playwrights have succeeded in giving us the portrait of a family, rich in its variety of characterizations, in the simplicity of daily living, loving, marrying, and bringing chil-

dren into the world. They have succeeded above all in drawing the magnificently human character of the widow-mother, a portrait which does not conflict with concepts of theology or with formulations of dogma, but adds richness of content to all that has been thought and said and believed of the greatest mother in human history. The play argues no faith, no dogma; it belongs to no church, denomination, sect, or cult. It is religious in the recognition that all life is basically the life of the Spirit, and that the love of a mother for a son is in itself a holy theme.

Members will please note the early date of the opening of the play and attend to the reserving of seats as soon as possible.

The last performance of *Daniel Boone*, which has been running every Saturday since November 4, will take place on December 16. The Christmas season will open with the production of *Cinderella* on December 23. The play will run for six consecutive Saturday matinées.

DEPARTMENT OF REPRODUCTIONS

REPRODUCTIONS, framed and unframed, suitable for Christmas gifts may be purchased in the Department of Reproductions to the left of the main entrance.

Color prints from fifteen cents to eighteen dollars. Framed reproductions from fifty cents to thirty-two dollars. A series of special Christmas cards is available with envelopes to match. These are priced at five, ten, fifteen, and twenty cents each and may be purchased by the dozen at a reduced rate. Reproductions of Italian paintings will be on sale during the exhibition of *Masterpieces of Italian Art Lent by the Royal Italian Government*. Catalogues and other Art Institute publications are also available.

A USEFUL GIFT

THE second edition (the first was sold out) of a *Dictionary of Pronunciation of Artists' Names*, by G. E. Kaltenbach, Museum Registrar, is available at 75c (paper bound) and \$1.25 (case bound). The pronunciation of more than 1675 artists' names is indicated in English words and syllables. This is a handy reference book for the schools and dates of the artists as well as for pronunciation.

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